



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

ment. On the special point in question, they believed that there was a portion of the people for whose use the Dictionary was made who would desire to have the distinction noted; and that the number of these, together with their grade of culture and social position, was sufficient to warrant the accommodation to their preferences. On the question whether or not this method is "unscientific," we have, on the one hand, the dictum of Dr. Emerson, and, on the other the deliberate adoption of the method, not only by the editors of the 'International,' but by such acknowledged masters of lexicography as Dr. Murray and his coadjutors of the 'New English Dictionary.' It is not necessary to exaggerate the defects of the pronouncing dictionaries, or to re-echo the too common misrepresentation of their methods and aims, in order to lead people to welcome any properly conducted efforts, on the part of Dr. Emerson or Prof. Grandgent or others, to extend the knowledge of the actual facts. The discrimination, above referred to, of the two sounds is fully accounted for by the "historical development." The two have gradually approximated,—having had indeed originally four distinct starting-points,—and only within a comparatively recent period have the two become at all confounded. But the study of the historical development will help little in determining the present usage.

I would not deny that it may have become the fashion in some localities to substitute an *ah* sound for the short *o*. But, on putting the inquiry to several "competent observers," I found no one who regarded it as the generally prevalent custom. It is a deviation akin to that which Dickens has put into the mouth of one of his characters in the forms, *Gad*, *Lard*, *Jarge*, for God, Lord, George. That, in some of the replies to Mr. Grandgent's circular, the *o* was reported as unrounded is no way decisive on this point: an unrounded short *o* is not by everybody regarded as an *ah* sound.

As for *Mahomet* and *Mohammed*, I can see no good reason why, after I had said that not any notion of one of these forms, in English, as growing out of the other, had been either entertained or expressed, the imputation should still again be thrust forward, by inuendo with the help of misquotation. That the precise

form *Mahomet* owed its adoption, in both French and English, to the work of Mandeville, which was published simultaneously in both languages, I do not yet see any reason to doubt. The existence of earlier forms beginning with *Mah*, but otherwise different, makes rather for than against the supposition.

SAMUEL PORTER.

National Deaf-Mute College.

### SOURNÈTA:

*Mèste Règé è Moussu Laourèn.*<sup>1</sup>

MÈSTRÈ Règé èra d'Aïgamorta, qué sé trova proché dé la Mar qu'apèloun la Mar Méditérrana, è Moussu Laourèn èra dé Sèn Laourèn qu'és à un'aoureta d'Aïgamorta.

Èroun dous ami intimé qué sé visitavoun souvèn. Iaviè lontèn qué s'èroun pa vis è Moussu Règé sé diguè, "Vai-en a Sèn Laourèn pèr vériré toun ami, Moussu Laourèn." Vèn, partis. Lou lon dé la routa saviè una

<sup>1</sup> The words of the story are written as they are pronounced to-day in the patois of the Canton of Sommières, Département du Gard, France. I have used *é* to indicate a sound between French mute *e* and the *ê*, something approaching the Spanish sound of *e* in *que*, in *el*. The quality of the *é* in the patois differs slightly from the French *é*; *en* (accented) should be pronounced pretty nearly like *in* in the French word *intention*; *en* (unaccented) like *en* in the English word *enclosed*, only with a stronger sound of *n*.

To facilitate the reading of the story I will give a résumé of it in English: Two good friends are in the habit of visiting one another. Mr. Règé on his way to St. Lauren finding an eagle's nest, makes up his mind to get, if possible, an eaglet for his friend. Unfortunately the mother-bird sees him, and fastening her talons on him carries him out over the Mediterranean. The eagle drops him into the water, but although bruised he manages to keep afloat and calls for help. A boat comes to his rescue. The sailors, a superstitious set, think him a devil, and in order to appease Providence, decide to throw him overboard. Mr. Règé pleads for his life, and seeing that he has to be thrown overboard begs to be put into a cask. His prayer is granted, and the cask in course of time is washed ashore. Through the bung-hole Mr. Règé secures the tail of an ox that has come to rub his back against the cask. Terrified, the ox runs with all his might, dragging the cask towards his master's home. In entering the gate, he dashes the cask to pieces against the curb-stone, thus liberating Mr. Règé, who finds himself at his own door. His wife and children, and Mr. Lauren, who had come to console them, receive him with joy, and he relates to them his adventures. Thanks are returned to God for his marvellous escape, and as the cock crows the story ends. *Moral*: Let the world alone, and especially all bad people, because if you quarrel with them you never know what may happen to you

nisada d'ègla din lous marécagé. Aguè la curiosita dé l'ana veïré, ço qué és bèn éspaousa dé fairé, surtou quan sous ègloun soun din la nisada. Ié faisiè péna, pa men, dé iana; mai, pèr satisfairé sa curiosita, è piòr saviè pougu préné un ègloun pèr l'emporta à soun ami, Moussu Laourèn! Marchava, plan, plan, din la pouu qué la mairé ié séguèssé, ço qué manqué pa pèr malur pèr él, pèr qué a mésura qué s'aprouchava dé la nisada véi l'ègla qué caoufava sous ègloun. Aouïebè vougu vité sé révira san qué l'ègla lou véguèssé, mai l'aguè vis, sor dé sa nisada, quita sous ègloun saouta sus lou paouré Moussu Règé, ié planta soun bè darriès lou coupé, sas arpias darriès lou quïou è l'emporta din lous èr. Moussu Règé sé créségue alor pèrdu, prégava lou bon Diou qué réssachèssé soun ama; l'ègla fasiè toujou soun camin è gagnava d'au cousta dé la Mar. Quan séguè bèn avan sus l'aïga, diguè: "Ara lou fouu lacha, siès prou ion dé la tèrra pèrqué sé nègué è coum'aco vendra pa pus té troubla." Lou laché è réturné a sa nisada.

Lou paouré Moussu Règé toumbè dé tan naou din l'aïga qué s'amaluguè; pa men un paou après révenguè a él mèma è cridè, sécou! sé trouvè un batéou tou proché qué courriguè aou sécou. Quan arrivè a él, lous marin a sas granda surprésa véguèroun qu'èra un omé qué sé débatè din l'aïga; lou prenguèroun din sa barca. Él ié countè alor sas aventuras è couma l'ègla l'aviè empourta. Sus lou co, lou créségue, mai ben lèou après sé lèva una tempèsta qué séguèroun menassa dé toutés péri. Alor diguèroun, és aquél omé qu'avèn prés enbé naoutré qué nen déou èstré la caousa, lou bon Diou ia prés déplési san douté, déou èstré caouqué fantomé, lou fouu traïre à la mar è béléou la tempèsta sé calmara.

Lou paouré Moussu Règé entendè aquél lengagé, sé més à ginoul a sous pé è ié diguè: "Mous chers ami, sièi un omé couma vaoutrés, vous aï racounta ce qué m'és arriva pèr mé trouva aici." Mai couma d'aoumaï anava d'aoumaï la tempèsta boufava lou vouguèroun pa pus créïré, l'arapèroun è coumencèroun dé lou lia pèr l'escampa din l'aïga. Él, quan sé véguè pèrdu è qué véguè qué ié fouïè passa, dis: "Mous ami, avès aqui dé boutas, fouramé dincuna è m'escamparés è béléou vendra caouca bon'ama qué mé sécourira." Cé qué

séguè di séguè fa, lou métégue,roun din la bouta è lou jétèroun a la mar.

Mai lous paouré marin aguèroun pa devina, la tempèsta dévenguè dé mai en mai qué pu forta è podé pa diré cé qué arrivè, è pèr ieou èré tan balouta din la bouta, sus lous flo télamen en courou qu'èré una fés dé souta una fés dé sus qué m'amalugavè en mé tustan contra la bouta: pa men pèrdégue,rou pa couneissensa è toujou prégave lou bon Diou qué m'envouïèssé una bon'ama dé sécour. Saviè pa sus quanté poun èré, mé crésièi tout èspouèr pèrdu, tou d'un co, couma la mar voumis tou cé qué flota sus sas aïgas, venguè una vaga encara pu forta qué las aoutras è, vèn, jèta la bouta sus la tèrra. Aï diguèré, ara siès pa pus sus l'aïga, métégue,rou un dé mous iol a la bandounièra è régardavé aoutour dé la bouta. Tou d'un co, entendè marcha quicon couma una bèstia, è, pèr bonur mé troumpèré pa, séguè un bioou qué venguè vèr la bouta, è, grata qué grataras; la bouta roulava, mé fasiè faïré dé virapas qué pa men m'anava pa, amaluga coum'èré. Tou d'un co, sa cuia sé trova contra la bandounièra; iéou, adrèchamen, enbé moun dé la tirèré dédin, l'enviroulèré a mous pounié enbé moun mouchouèr tanbèn qué pouguèré. Véj' aici qué quan lou bioou sé séguè prou grata é qué sentiguè qué la couètè ténie, partis coum'un fol è courissiè tan vité qué pouïè. Iéou ténie toujou bon è disiè amenqué sa cuia sé dérribé enté qué ané amaï tus, bèn qué séguèssé toujou bèn balouta. Couriguè coum'aco mai d'un oura è toujou de mai en mai. Quan n'en pouguè pa pus dé la fatiga prenguè lou camin pèr s'embarra. En intran din lou pourtaou dé soun mèstré intré talamen vité qué en viran lou cantoun d'au pourtaou la bouta réboubmis contra lou bétarou qué iaviè ras d'au pourtaou è, vèn, s'engruna. Za, iéou mé trouveré aqui, régardé tou dé suita, diguèré, ouï! és toun oustaou! è, su lou co, entendégue,rou dé cri, dé plour qué sourtièn dé pètiou, è, sans un moumen pèr prendré aléna, piqué è disé: "Ouvrisès." Ma fenna è nostés enfim qué plouravoun m'ouvrissoun è intrèré. Toutés mé saoutèroun aou col, plen dé larma, jusqu'a Moussu Laourèn de Sèn Laourèn qu'èra vengu pèr lous counsoula.

Alor ié racountèré vité toutes mas aventuras è tou cé qué m'èr'arriva. Avien péna a sé

rèndré a mésuma qué parlavé en d'aquéla granda vèrita. È enbé toutés rêmèrcian Diou dé m'avudré tan miraculousamen présèrva, toutas las larma sé changèroun en joï nen faguèn una gran fèsta qué duré io jour è a la fin chacun prenguè soun parti jusqu'a Moussu Laourèn qué partiguè pèr Sèn Laourèn è iéou qué mé trouvavé tan fatiga prenguèré una candèla è m'anèrè coucha è lou rèstan dé la famiia avan dé nen faïré aoutan, dounèroun un moucèl dé pan è caouc'aoulivas en d'un éstrangè qué sé trouvava aqui pèr èstré lou témouèn dé touta l'istouèra, è lou

*gal cantè è la sournèta finiguè.*

#### MORALA.

"Laisas lou moundé tranquilé  
È surtou lous michan gèn  
Pèrqué sé lous anas tracasa  
Savès pa dé qué pouu vous arriva."

SAMUEL J. BRUN.

*Leland Stanford Junior Univ.*

#### SPANISH DRAMA.

##### *The Sentiment of honor in Calderón's Theatre.*

It is interesting to pursue the series of reasonings which Don Félix uses, even to fastidiousness, in order to support the sentiment of honor, without regard to the exacting sacrifices it imposes and the dire consequences it entails. The following dialogue between Doña Aurora and the youth will illustrate this point:

*Aurora.*—Pues, ¿qué disculpa teneis  
Para olvidaros así  
Hoy de mi honor y de mí?

*Don Félix.*—So que vos misma sabeis:  
Tener dos competidores.

*Aurora.*—No es disculpa esa bastante,  
No; que hasta hoy ningun a-  
mante  
Dejó el campo á sus temores.

*Don Félix.*—No es temor vil, el que fué temor  
noble.

And further on D. Félix, whose soul is a prey to love and jealousy, declares his readiness to surrender his lady to the mercy of the Prince:

*Don Félix.*—Pero, ¿qué es esto?  
¿Qué pretendes? ¿Qué procuras?

*Aurora.*—Defender así mi honor,  
Aunque ponga el valor duda,  
Que con esta espada puedo . . .  
Mas no corta por ser tuya.

*Don Félix.*—Esgrime contra mi pecho,  
La cuchilla, si procuras  
Vengarte; mas dame solo  
Tiempo para una pregunta  
Y respóndeme: ¿quisieras  
Sin honor á un hombre?

*Aurora.*—Nunca le viera.

*Don Félix.*—Por merecerse  
A tu casto amor le busca.

*Aurora.*—El entregarme, ¿era honor?

*Don Félix.*—Sí, que era obediencia justa.

The dénouement is happy, but this does not restrain the hero, dominated by the peculiar views which he held regarding honor, from a facile disposition to sacrifice the honor of a virgin and the cherished sentiments of her soul. This "man of honor" who has been offended feels an ardent desire for revenge and does not rest until he has satisfied his desire. In "El Purgatorio de San Patricio," Ludovico, who was slapped in the face by Filippo, expresses his indignation in an animated manner (Scene 3, Act i.):

Un tormento eterno  
Una desdicha, una injuria,  
Una pena y una furia  
Desatada del infierno.  
Ninguno para su gobierno  
Me llegué á impedir señor,  
La venganza, que el furor  
Ni á la muerte est sujeto,  
Y no hay humano respeto  
Que importe más que mi honor.

It is hard to imagine the web of subtleties in which some of Calderón's works abound, and to which were given the pompous name of sentiment of honor. In the play of intrigue, "Empeños de un acaso," D. Félix, with his mind full of anxiety and doubt, asks advice from Don Alonso respecting the two duels he has to fight, since he does not know which adversary he is to meet first.

*Don Alonso.*—Hablemos, don Félix, claro;  
En el primer lance ¿ha habido  
Algo que toque al honor?

*Don Félix.*—No, que ya os lo hubiera dicho.